"Pungent Personalities"

Arts & Letters Club Drawings by Arthur Lismer, 1922-43

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"Pungent Personalities"

Arts & Letters Club Drawings by Arthur Lismer, 1922-43

Exhibition and catalogue by Scott James,
Archivist of The Arts & Letters Club of Toronto.

The Thomas Fisher Rare Book Library
University of Toronto, May 23 – September 1, 2006

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Cover Illustrations

Front: Peter Haworth as the Marquesa Casati, c. 1934
Rear: Monro Grier in costume for *The Princess without a Heart*, n.d.

Preface by the Director,
Thomas Fisher Rare Book Library

The association between The Arts & Letters Club and the University of Toronto has been close and of long duration. Many of the faculty, perhaps beginning with James Mavor, Professor of Political Economy, and Alfred DeLury, Professor of Mathematics and Dean of Arts, were valued members. Their 'coats of arms', by A. Scott Carter, still adorn the hall of the Club. In 1908 town and gown mixed freely and collaborated regularly in Toronto, as they still do, and the Arts & Letters Club has provided a primary venue for these activities for almost a century. The Thomas Fisher Rare Book Library houses the papers of James Mavor and the Anglo-Irish library of Alfred DeLury. It also cherishes the archive of Sir Edmund Walker, so ably maintained and explicated by long-time A&L member Wentworth Walker.

With these close historical links to the Club it seemed only natural and appropriate for the Club and the Fisher Library to conclude an agreement in 1996, through the initiative of then President Ernest Sirluck, to provide for the permanent preservation of one of the most important archives of the cultural history of Toronto. We are please to participate in this celebratory exhibition of one of Canada's iconic artists and all of the celebrated visages it displays. Our compliments and thanks are warmly extended to Scott James for his imagination and execution of this exhibition. LAMPS *floreant.*

Richard Landon
Director

Foreword by the President,
The Arts & Letters Club of Toronto

It is with great pleasure that The Arts & Letters Club of Toronto is able to introduce to a wider public one of its many hidden treasures. As it approaches its Centennial, in 2008, it is appropriate that the Club, in conjunction with the Thomas Fisher Rare Book Library, is able to present these largely unknown works of one of its earliest members.

The Club itself is something of a hidden treasure. Over the years it has been a home-away-from-home for many of the great figures in the cultural history of this country, including the Group of Seven in which Lismer was an active member. The Club is proud that, since 1967, over 150 members have been inducted into the Order of Canada and, before the establishment of the Order, three members held knighthoods.

Members are very conscious of the historical significance of the Club. Since its founding, a conscious effort has been made to record its many and varied activities. This sense of history still permeates the Club. Its archives are, consequently, a rich source of information on the arts in Canada in the past and present century. This exhibition offers a look at one small, but important, collection, thus illustrating the potential for further research.

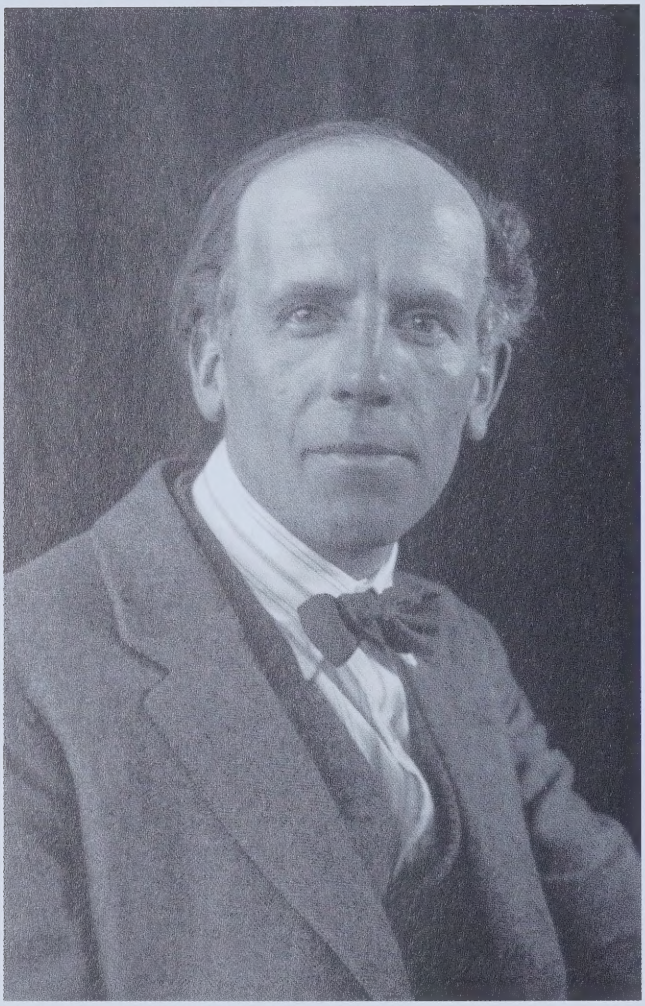
I would like to thank all those who have contributed to making this exhibition possible: first, the Curator, Club Archivist Scott James; second, the Club members and associates who provided him with help and advice: Raymond Peringer (Club Archivist Emeritus), Jim Hubbard and Martha Kelleher; and special thanks to members of the Club's Communications Committee, specifically Joan and (the late) John VanDuzer, and Johanna Sedlmayer-Katz, whose energy and financial assistance were instrumental in inaugurating the Lismer project.

Finally, thanks to Richard Landon and the staff of the Thomas Fisher Rare Book Library, especially Anne Dondertman, who proposed the exhibition, Linda Joy, who put the works into display condition, and P.J. Carefoote and Barry Walfish, who provided invaluable editorial guidance.

We are all extremely grateful to Mrs. Janet Cauffiel, granddaughter of Arthur Lismer and trustee of the Lismer estate, for her kind permission to reproduce the drawings.

I hope that you enjoy this exhibition. I also hope that it will precede and set the standard for others in the future, especially during the Club's Centenary Year.

Peter R. Hart
President, (2004-2006)



Arthur Lismer, 1927, photo by M.O. Hammond

"Pungent Personalities"
Arts & Letters Club Drawings by Arthur Lismer, 1922-43

Introduction

This exhibition reveals a hidden archival treasure — a collection of nearly 200 caricatures drawn by renowned Canadian painter and Group of Seven artist, Arthur Lismer. This collection was created by Lismer primarily while spending time with his friends at The Arts & Letters Club of Toronto during the period 1922-1943. They document an especially vital period in Canada's cultural history, when the club was a favourite meeting place for members of the artistic community. The club maintains sixty-three of these works in its archives, while the balance can be found in the first two volumes of the Club Scrapbook, which is on deposit at the Thomas Fisher Rare Book Library, University of Toronto.

Arthur Lismer

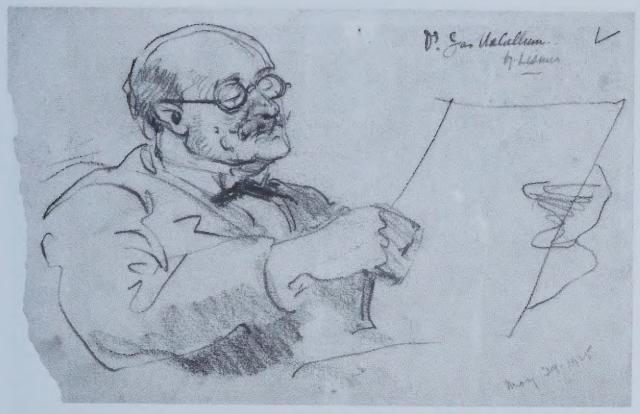
Arthur Lismer, born in Sheffield, England in 1885, spent seven years at the Sheffield School of Art, and a further three studying at the Academie Royale des Beaux-Arts in Antwerp. Lismer immigrated to Canada in 1911, settling in Toronto. Soon after his arrival, he joined the Grip Engraving Company where he met Tom Thomson, J.E.H. MacDonald, Frank Carmichael, and Frank (later Franz) Johnston; it was Johnston who that same year would introduce Lismer to the Arts & Letters Club and fellow club member Lawren Harris. Fred Varley, a friend of Lismer's from Sheffield, immigrated in 1912, and A.Y.Jackson moved to

From left to right: Fred Varley, A.Y. Jackson, Lawren Harris, Barker Fairley, Franz Johnston, Arthur Lismer and J.E.H. MacDonald at lunch in the club, 1920 (photo by Arthur Goss)

Toronto from Montreal to join his kindred spirits in 1913. These artists (with the exception of Thomson, who died prematurely in 1917) were to hold their first exhibition as the Group of Seven in 1920.

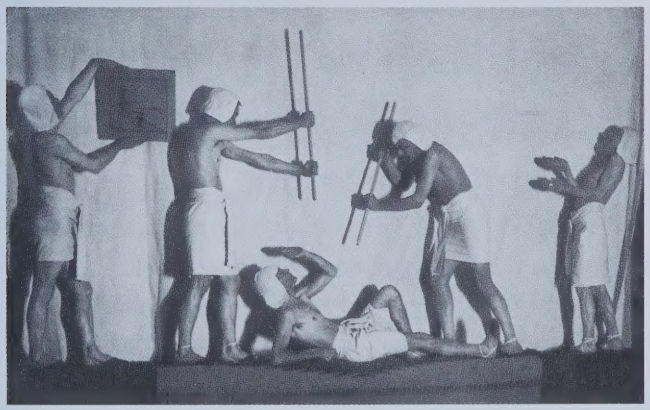
Thomson, it is said, was responsible for awakening the interest of his friends in painting the rugged northern Ontario landscape.

Lismer became famous for his paintings and drawings of Georgian Bay, which he visited for the first time in 1913 as a guest of Dr. James McCallum (another club member and major benefactor of the Group). His 1921 canvas, *A September Gale* is one of the classic Group of Seven images. The area remained an artistic inspiration for Lismer throughout his life.



Dr. James MacCallum, patron of the Group of Seven, 1925

While best known for his painting, Lismer also had a distinguished career as an art educator. He began as principal of the Victoria School of Art and Design (now the Nova Scotia College of Art and Design) in Halifax in 1916, then returned to Toronto in 1919 to become vice principal of the Ontario College of Art (now OCAD). From 1927 to 1938 he was the educational supervisor at the Art Gallery of Toronto (now the AGO) where he established the children's classes which continue to this day. Lismer later taught in South Africa from 1936 to 1937 and was a visiting professor at Columbia University, New York in 1938. From 1941 to 1967 he was in charge of the Montreal Children's Centre, affiliated with the Montreal Museum of Fine Arts.

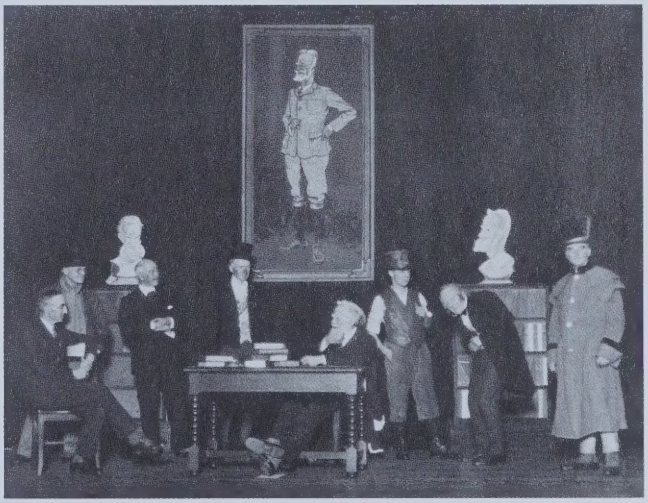


"Death to the Chairman of the First Hanging Committee", 1911. One of five Egyptian friezes presented by Roy Mitchell at a January dinner featuring a speech on Egypt by C. Trick Currelly. Lismer is the figure in the centre. (photo by M.O. Hammond)

Lismer remained a member of the Arts & Letters Club from 1911 until his death in 1969, though his most active period ended in 1938 with his move to Montreal. He served for a time on the club's executive committee and played an active role in many aspects of the club's social life. Like most early members, he lunched there frequently and engaged in lively discussions on art theory and other topical issues. He also gave illustrated talks, acted in, and painted scenery for, numerous stage productions both at the club and at Hart House, University of Toronto, considered at the time a "sister" institution.

The Arts & Letters Club of Toronto

The Arts & Letters Club of Toronto was formed in 1908, in founder Gus Bridle's words, to achieve "a fusion of all the Arts."



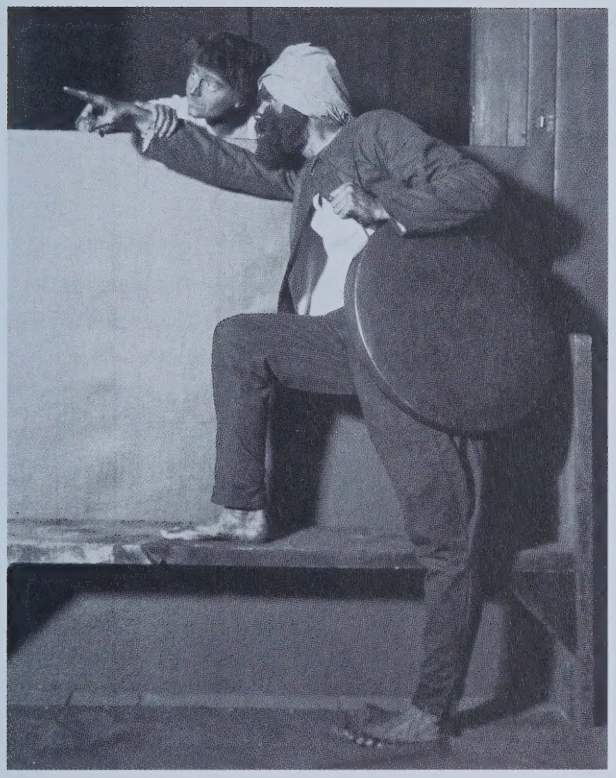
Lismer in "GBS" (photo)

Lunch at the club's Courthouse quarters, c.1916. Note the Eden Smith fireplace, installed in 1911 (photo by Arthur Goss)

Meeting originally above a restaurant on King Street, the club moved into more comfortable quarters in 1910, on the top floor of the County of York Courthouse on Adelaide Street.

It was there in 1911 that Lismer and his fellow members demonstrated their virtuosity in all the arts with a day-long celebration, in costume, drama, song, poetry and dance, in celebration of the installation of a fireplace designed by architect Eden Smith. M.O. Hammond, literary editor of *The Globe* and an accomplished amateur photographer captured the event with his camera. The fireplace became the focal point of the club's social life. In 1920, the club rented 14 Elm Street from the St. George's Society (installing an elaborate fireplace), and made what was to become a permanent move.

The club became a centre of cultural creativity in the City. From



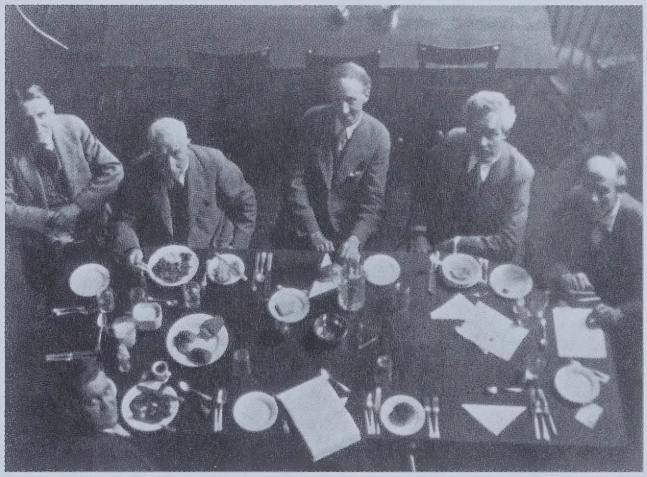
Lismer as "Watchman" in *The Post Office* by Rabindranath Tagore, 1915. The club's performance was the first in North America (photo by M.O. Hammond)

the earliest days, the club organized itself around the five disciplines represented by the acronym "LAMPS": Literature, Architecture, Music, Painting and Stage. The "Little Theatre" movement, led by Roy Mitchell, was born at the club, and the first North American performance of Tagore's *The Post Office* was performed there. The members of the future Group of Seven also met there, and Tom Thomson held his first exhibition on the premises. Many visiting celebrities found their way to the club's rooms: Rupert Brooke, W.B. Yeats, Mischa Elman, Prime Minister Wilfrid Laurier, and numerous others, were given hearty welcomes.

Lismer and the Club

Augustus Bridle, the club's founder and author of *The Story of the Club*, 1945, wrote that what Lismer liked to do at the club most was to draw. Bridle remembered "...versatile Lismer whose left-hand cartoons of members and visitors were a joy to the Club and to pages of pungent personalities in the Big Book." [i.e. the Club Scrapbook]".[1]

Lismer's daughter, Marjorie Lismer Bridges, noted that "his restless pencil was continually in his hand. He never went anywhere without drawing material in his pocket....He was impatient waiting for mealtime service....drawing on menu cards, table napkins, placemats – anything that came to hand."[2] A.J.Casson (who had joined the Group of Seven in 1926) had this to say in his *Tribute to Arthur Lismer* presented on the occasion of Lismer's interment at Tapawingo (Kleinburg): "His energy was limitless.



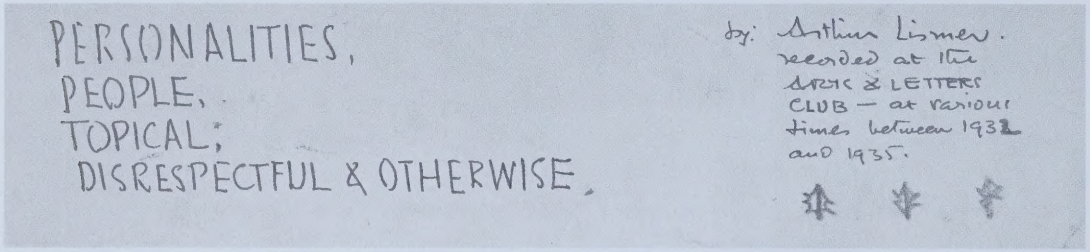
From left to right: Bertram Brooker, A.Y. Jackson, J.E.H. MacDonald, Lawren Harris and Arthur Lismer at lunch in the club, 1929. Notice Lismer's left hand and drawing paper (photo by John Vanderpant)

Even during lunch he would occupy every spare moment making countless pencil sketches of anyone in sight. Most of these sketches were kindly and with a touch of humour, but if he were riled by someone like a critic, the drawing would have an acid bite to it."[3]

"Lismer's lightning left-hand caricatures"[4] provide an often entertaining glimpse into the personalities and activities of the Arts & Letters Club during the period when the artist was an active member. They are also a largely untapped source of unusual images of some of the most significant figures in Canadian cultural history. Lismer was aware of the interest these cartoons aroused, even while he was producing them. He mounted displays at the club "at various times between 1932 and 1935." One of his title panels survives: *Personalities, People, Topical: Disrespectful & Otherwise* [sic].

The Lismer Drawings

There are many examples of Lismer's sketching habits: *The Constitution!!!!!* was doodled on the occasion of the club's 1928 annual general meeting, on the back of the executive committee ballot form. The ballot shows that J.E.H. MacDonald and Ernest MacMillan were candidates for president and vice-president respectively. The two are clearly seen participating in



Lismer's hand-made title panel, c.1935

Singing the club's constitution at the annual general meeting, 1928

the singing of the club's constitution. This august document had been set to music (part plainsong, part Gilbert and Sullivan) by Healey Willan in 1922 and since then, and to this day, has been sung by the club choir at every annual general meeting.

As was Lismer's habit, these drawings appear on a range of materials: scrap paper, the torn-off rear cover of a Brigden's publication, a table napkin (still folded), the back of various documents including an Art Gallery of Toronto invitation, a

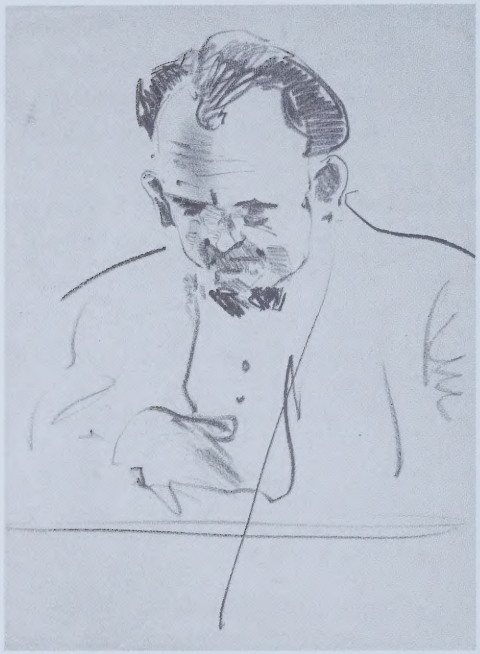
R.L. Defries, Ben Gould and James Mavor playing chess, c.1924

ballot for the election of officers at the 1928 annual meeting, the sale catalogue for a 1920 club auction, the 1924 Christmas dinner programme, and so on. Most are pencil on paper, but he also used ink and Conte, and sometimes coloured pencil. Several drawings are in poor condition, but considering the nature of their production and circulation, most have survived very well.

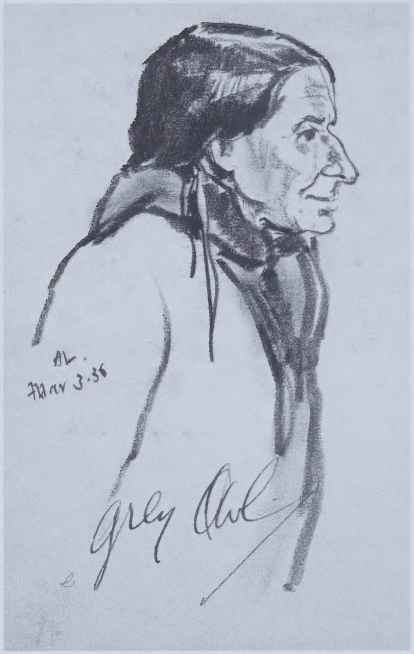
"Pungent Personalities"

Lismer's drawings contain a total of 90 identifiable characters, members and guests of the club. Among the artists depicted in the drawings are six members of the Group of Seven (whose association began on club premises) as well as Bertram Brooker, Barker Fairley, Robert Gagen, Peter Haworth and Robert Holmes. Musicians include Ernest MacMillan, Healey Willan, Reginald Stewart, Ernest Seitz, Percy Hollinshead and Herbert Fricker. Theatre is represented by Roy Mitchell (leader of the

Healey Willan, [s.d.]



Roy Mitchell, "Little Theatre" leader



Grey Owl visiting the club, 1936

Fred Varley, 1925

"Little Theatre" movement), Ivor Lewis and Munro Grier; architecture by Jules Wegman, Frank Wickson, Everett Waid and J.P. Hynes; and literature by the poet "A.E.", Grey Owl (Archie Belaney), Hector Charlesworth, Gus Bridle, Vachel Lindsay, George Locke, James Mavor, Jesse Middleton, Napier Moore, Lorne Pierce and B.K. Sandwell.

Many of the individual portraits are exquisitely rendered. As daughter Marjorie Lismer Bridges noted "....the brief sketches were better likenesses than the laboured drawings that he made when a portrait was intended" and he was able to catch "both the spirit and the appearance of his targets." The drawings, moreover, relate as much to situations or issues as they do to individual portraits. Some are self-evident. *Introducing!.....!!!!* (ca. 1938) illustrates his own clear trepidation at meeting the student body at Columbia University where he was to teach for a year. *Have you considered Kharma?* (1933) shows Lawren Harris reasoning with an armed mugger, a gentle poke at the theosophical leanings of Harris and many of their friends. A considerable number of Lismer's cartoons allude to this philosophy, whose adherents believed in the spiritual unity of all things and the twin doctrines of reincarnation and karma.

The Cross Section of Life (1934) pictures Harris and Fred Housser separated by Frank Denton, a judge. Harris is saying "I think a good wrestling match 'wud be damn good" and Denton says

Lismer being introduced to the student body at Columbia University Teachers College, c.1938

"Now Gentlemen." It is tempting to speculate that Lismer is referring to the relationship between Harris and Housser's wife, Bess. In the autumn of 1934, after a romance of almost 15 years, the two left Toronto and married. *Down with Bennett!!* (1935) shows a carousing Lismer, Housser, John Robins and Peter Haworth celebrating the Conservative government of R.B. Bennett being swept from office by Mackenzie King in October 1935.

Lawren Harris being mugged, 1933

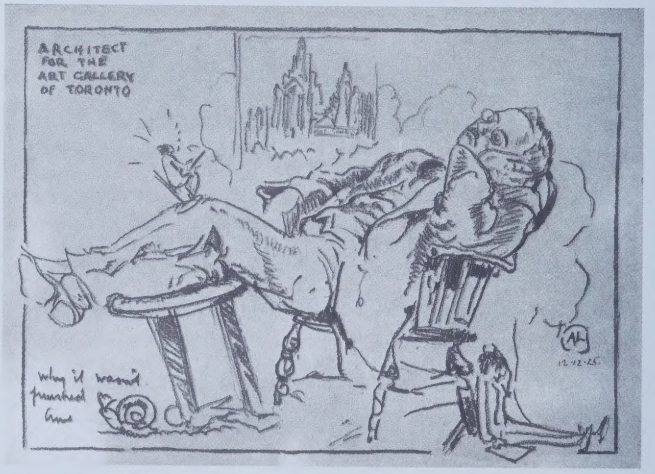
The situations being portrayed are not always obvious. In some cases their significance has been lost. Intriguing examples include *Re-Incarnation* (1931) in which A.Y. Jackson is shown prancing ecstatically in a field accompanied by a frog and a young woman. *Salvation in the Gods* (1925) has five abandoned dancers in Salvation Army costume, drawn during club election night. *Now Let Us Take the Parthenon* (s.d.) shows John Robins, a University of Toronto teacher and humourist (author of *The Incomplete Angler,* winner of the Governor General's Award for creative non-fiction, 1943) holding an architectural model of a church.

Lismer took a whimsical, humorous and tolerant approach to his subjects, which is evident in his purely observational pieces. In three separate drawings, including *Architect for the Art Gallery of Toronto* (1925) Jules Wegman is shown fast asleep in his chair ("why it wasn't finished on time"). Ernest MacMillan is

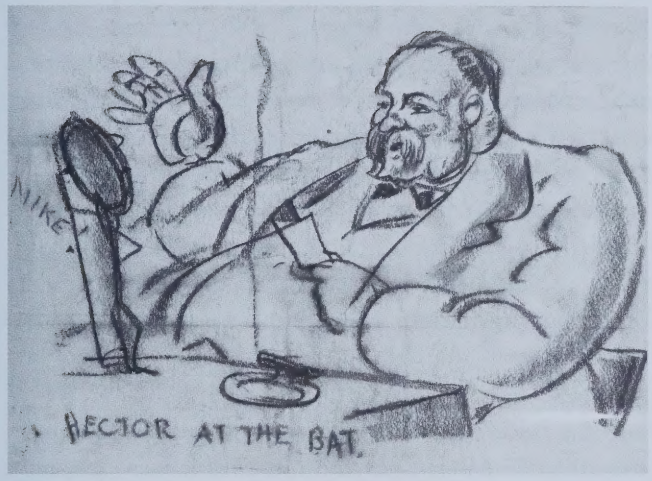
Lismer, Peter Haworth, John Robins and Fred Housser anticipate the fall of the R.B. Bennett government, 1935

John Robins, author of *The Incomplete Angler,* telling a story, [s.d.]

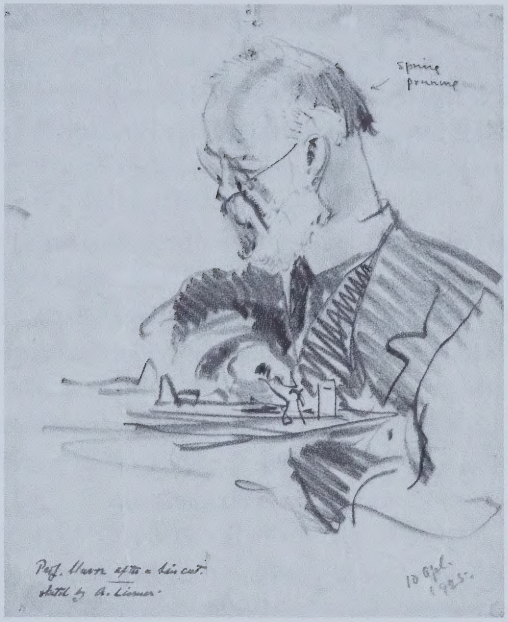
Lawren Harris, Fred Housser and Judge Frank Denton, 1934



Jules Wegman, designer of the Art Gallery of Toronto's 1924 expansion, 1925



Hector Charlesworth, first chairman of the Canadian Radio Broadcasting Commission (now the CBC), 1932



Professor James Mavor after a (rare) haircut, 1925

portrayed as a *Wagnerial Conductor* (s.d.) in full armour, smoking his pipe. *The Munro Doctrine* (1934) contains one of Lismer's many self-portraits as a lanky, skeletal and wild-haired figure. *Spring Pruning* (1925) shows the compulsive bridge-playing scholar James Mavor after a rare haircut. *Hector at the Bat* (1934) is a reference to former *Saturday Night* editor Hector Charlesworth's appointment as first chairman of the Canadian Radio Broadcasting Commission (precursor of the CBC). Charlesworth had been a harsh critic of the Group of Seven, famously accusing J.E.H. MacDonald in 1916 of flinging "his paint pots in the face of the public", but Lismer handles him gently.

The Club Archives

Lismer's works did not survive by accident. In fact, club members have been conscious of their history since the very beginning. It appears that J.E.H. MacDonald, who was also responsible for designing the club's "Viking ship" crest, served as the first archivist, collecting documents and memorabilia. After the move from the courthouse to St. George's Hall on Elm Street in 1920, an impressive leather-bound scrapbook was donated to the club by Albert H. Robson, and MacDonald proceeded to fill the pages with his collection. In a rather poignant episode in December, 1931, the club president asked MacDonald (in an exchange of letters pasted into the Scrapbook) if Scott Carter should look after the Record Book

while he was "laid up." From his sick bed, MacDonald replied with the request that he be allowed to "keep the office of Keeper of the Records." He was to pass away less than a year later. The scrapbook format continues to this day, the current volume being on display for the enjoyment of members

The scrapbooks contain a treasure trove of amazing variety. Before the advent of professional archival standards, we find original records carefully glued into the pages: correspondence between members, minutes of meetings, invitations to events, drama scripts, manuscript poetry (several by MacDonald), photographs (portraits, theatrical productions, members working on the club farm in World War I), set designs and artwork, of which Lismer's cartoons are the most numerous.

The Arts & Letters Club Archives now contains a wide variety of original material documenting the membership and activities of the club since it was founded in 1908. Since the position of club archivist is a long-standing one, the result is a well-maintained collection of executive minutes, financial records, newsletters, biographical member files, theatre production files, photographs, film and (more recently) audio and video recordings.

In 1996, the Arts & Letters Club and the Thomas Fisher Library negotiated an arrangement to ensure the permanent professional care of the records of the club. The club would maintain an archives on-site, continue to collect and organize club material, and provide research service to members and the broader community. Any material which was not in regular demand, or which was of an especially fragile nature, would be transferred to the Fisher Library for storage, conservation and reference. The most important series to be transferred to date is the Scrapbook collection, 1908-1969. Its significance has been recognized by scholars for many years, but it was in poor physical condition and too fragile for frequent use.

The Exhibition

Early in 2004, the club archivist, together with the communications committee, had begun to consider the benefits of digitizing certain archival collections, and a digital catalogue of the club's sixty-three Lismer drawings was selected as the pilot project. Once completed, and launched to general approval at a special event at the club in December 2004, the logic of extending the catalogue to include the over one hundred and thirty drawings in the scrapbooks, on deposit at the Fisher Library, became compelling.

The Fisher quickly agreed to collaborate. The scrapbooks in their existing condition were clearly in dire need of conservation, and their fragile condition made them difficult to use. As a way of making the information more accessible, and to facilitate the catalogue project, the Fisher Library agreed to place a high priority on the conservation and digitization of the scrapbook series.

Chance then intruded. With work well under way on the cataloguing of the Lismer drawings, an unexpected opening appeared in the Fisher's exhibition schedule for the summer of 2006. An exhibition featuring a selection of the drawings was considered, and accepted, as a suitable replacement.
Arthur Lismer was a compulsive cartoonist, unable to resist sketching what he saw, wherever he found himself. For over twenty years at The Arts & Letters Club he was in daily contact with many of the most distinguished and entertaining characters of his time. How many drawings he made at the club we will probably never know – the club collection contains close to two

hundred and at least as many are known to exist in public and private hands. We do know that he was aware of the historical significance of the club and his role in documenting its activities. As previously noted, he himself exhibited selections of his cartoons at the club in the 1930s and nearly one hundred and thirty were turned over to the archivist to adorn the pages of the Club Scrapbook. This exhibition, therefore, reveals to the general public for the first time this personal and intimate record of a special period in Canadian cultural history.

Select List of Sources

Arts & Letters Club Archives. Members Files.
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Archives of Ontario. M.O. Hammond Journals.
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Thom, Ian M. *The Cartoons of Arthur Lismer*. Toronto : Irwin, 1985.

Notes

1 Augustus Bridle, *The Story of the Club* (Toronto : The Arts & Letters Club, 1945), p. 20.
2 Marjorie Lismer Bridges, *A Border of Beauty: Arthur Lismer's Pen and Pencil* (Toronto : Red Rock, 1977), p. 35.
3 Arts & Letters Club, *The Monthly Letter,* June 1969, pp. 11-12.
4 Bridle, *op.cit.*, p. 80.

List of Works

Eighty-four drawings have been selected to represent the collection. They have been arranged primarily according to the five LAMPS disciplines (Literature, Architecture, Music, Painting and Stage) which provide the organizing structure of the club. These have been supplemented by a section featuring images of the Group of Seven, and two reflecting general club activities. These latter are often the result of Lismer's observations while attending meetings as a member of the executive committee, and also his apparent fascination with the chess table in the corner of the Great Hall.

Every effort has been made to identify the individuals and the contexts portrayed in these drawings. A brief biographical note is included (on the display caption) together with anexplanation, where possible, of the circumstances behind each picture. Scope for much further research on the historical and informational value of the collection exists.

CASE ONE: Club Activities 1

Personalities, People, Topical; Disrespectful & Otherwise, c1935
Title Panel
Pen and ink on board, 7.1 x 27.9 cm.

[Executive Committee], 1924
Pencil on paper, 14 x 26 cm.

R.L. Defries, 1924
Pencil on paper, 22 x 14 cm.

Table Sketch, 1925
Pencil on paper, 17.5 x 27.5 cm.

Salvation in the Gods, 1925
Pencil on paper, 17.5 x 31.5 cm.

The Constitution!!!!!, 1928
Conte on paper, 12 x 16.9 cm.

Nex-Ex, 1930
Pencil on paper, 21 x 15 cm.

President?, 1942
Pencil on paper, 20.25 x 15 cm.

Letters to the House Committee, 1924
Pencil on paper, 10 x 12.5 cm.

Look upon this picture and on that, 1923
Ink on paper, 14 x 21 cm.

The New Regime, 1923
Ink on paper, 13 x 21 cm.

CASE TWO: Club Activities 2

Down with Bennett!!, 1935
Conte on paper, 23.5 x 30.3 cm.

High Politics, 1925
Pencil on paper, 12.5 x 17 cm.

Liar!, 1933
Pen and ink on paper, 13.6 x 20.2 cm.

[Chess], s.d.
Pencil on paper, 22.1 x 23 x 32.5 cm.

Contrasts, [1923]
Pencil on paper, 23 x 30.5 cm.

Prof James Mavor, [1924]
Pencil on paper, 11.5 x 7.5 cm.

Spring pruning, 1925
Pencil on paper, 25 x 20 cm.

Chess: Ben Gould, James Mavor, 1925
Pencil on paper, 17 x 31.5 cm.

Our chess club –with apologies to "Punch", 1927
Pencil on paper, 24 x 32 cm.

[Gilbert Jackson and Vernon Mackenzie], 1924
Pencil on paper, 12.5 x 20 cm.

CASE THREE: Literature

Gus, Thinkin', 1924
Pencil on paper, 17.5 x 13.5 cm.

Lorne Pierce, 1925
Pencil on paper, 20.5 x 12.5 cm.

George Locke, 1925
Pencil on paper, 20 x 12.5 cm.

Finance and Letters, [1925]
Pencil on paper, 12.5 x 20 cm.

Now Let Us Take The Parthenon, [*s.d.*]
Conte on paper, 16.9 x 18.6 cm.

A Back Number of "Saturday Night", 1922
Pencil on paper, 12.5 x 10 cm.

Hector at the Bat, 1932
Pencil on paper, 19 x 25 cm.

B.K. Sandwell, 1925
Pencil on paper, 17.5 x 13.5 cm.

H. Lindsay Vachell [sic], 1925
Pencil on paper, 26.5 x 17.5 cm.

George Russell, "A.E.", [1929]
Pencil on paper, 29.5 x 22.5 cm.

CASE FOUR: Architecture

Architect for the Art Gallery of Toronto, 1925
Pencil and ink on paper, 12.1 x 16.8 cm.

R.I.P. Weg, 1925
Pencil on paper, 12.5 x 20 cm.

State of Architecture in Canada, 1928

Dunington Grubb, [*s.d.*]
Conte on paper, 22.8 x 15.2 cm.

Skyscrapers: going deeper into the subject, 1924
Pencil on paper, 19 x 11.5 cm.

Skyscrapers: the sky is the limit, 1924
Pencil on paper, 19 x 11.5 cm.

D. Everett Waid, [1926]
Pencil on paper, 17.5 x 11.5 cm.

A.Scott Carter, 1925
Pencil on paper, 20 x 12.5 cm.

A. Scott Carter, 1925
Pencil on paper, 22.5 x 30 cm.

CASE FIVE: Music

Percy Hollinshead, 1929
Pencil on blue paper, 15.5 x 14.5 cm.

Gus in Heaven: Sing! Damn You, [*s.d.*]
Conte on paper, 23.9 x 30.2 cm.

Ernest Seitz, 1924
Pencil on paper, 24.5 x 31.5 cm.

Claude Biggs at the Piano, [1924]
Pencil on paper, 11.5 x 18.5 cm.

Reginald Stewart, [1924]
Pencil on paper, 16.5 x 11 cm.

Ferdinand Filion [sic], [1924]
Pencil on paper, 18 x 12 cm.

Guerero [sic], 1927
Charcoal on paper, 20 x 20.5 cm.

Weiners & Wurlitzers: organists at lunch, 1931
Conte on paper, 22.7 x 30.3 cm.

Just to Relieve the TeDeum!, [*s.d.*]
Conte on board, 33 x 21.2 cm.

Wagnerial Conductor, [*s.d.*]
Conte on paper, 21.5 x 13.8 cm.

Annual Dinner, 1930
Pencil on paper, 21 x 15 cm.

CASE SIX: Painting

Mt. Robson, [*s.d.*]
Pen and ink on paper, 20.4 x 14.8 cm.

Leslie Smith, Billy Alex, [*s.d.*]
Pen and ink on paper, 15.3 x 22.6 cm.

Dr. Jas McCallum [sic], 1925
Pencil on paper, 12.5 x 20.5 cm.

The Financial Magnet, 1934
Conte on paper, 21.4 x 27.8 cm.

Design, [*s.d.*]
Pencil on paper, 16.5 x 21.5 cm.

Robert F. Gagen; Speaking on Water Color Painting at Club Show, 1924
Pencil on paper, 12.5 x 12.5 cm.

Peter Haworth as the Marquesa Casati, [*s.d.*]
Conte and yellow pencil on paper, 27.7 x 21.4 cm.

Peter Haworth, 1938
Pencil on paper, 21.5 x 14 cm.

God Rest you Merry, Gentlemen, c.1932
Conte on paper, 27.9 x 37.9 cm.

Bert Brooker, [1930]
Pencil on paper, 12 x 21 cm.

Arthur Goss, [1938]
Pencil on paper, 19 x 15.5 cm.

CASE SEVEN: Stage

Roy Mitchell, [*s.d.*]
Pencil on paper, 25.2 x 20.1 cm.

Roy Mitchell, 1924
Pencil on paper, 12.5 x 24.5 cm.

Puzzle Find "Roy", 1925
Pencil on paper, 12.5 x 20 cm.

Ivor, [1932]
Pencil on paper

E. Munro [sic] Grier, [*s.d.*]
Black and sanguine conte on paper, 20.3 x 12.7 cm.

Depression No. 326-505-798, 1928
Conte on card, 13.8 x 11 cm.

Organ Joe, Artists Jamboree, 1925
Pencil on paper, 25 x 20 cm.

That's me!, [*s.d.*]
Conte on paper, 23.8 x 18.2 cm.

Carl Pemberton, 1925
Pencil on paper, 20.5 x 12.5 cm.

Henry the Button, 1925
Pencil on paper, 20 x 12.5 cm. [107]

Julius Caesar, [1932]
Pencil on paper, 24 x 17.5 cm.

CASE EIGHT: Group of Seven

Equality of Permissability, [*s.d.*]
Pen and ink on paper, 21.4 x 27.8 cm.

Have you considered Kharma?, 1933
Conte on paper, 27.7 x 38.1 cm.

The Cross Section of Life, 1934
Conte on paper, 16.9 x 30.3 cm.

G.K. Johnston, 1925
Pencil on paper, 17.5 x 26 cm.

Fred H. Varley, 1925
Pencil on paper, 20 x 12.5 cm.

Varley, Fairley, MacDonald, 1925
Pencil on paper, 16.5 x 25.5 cm.

A.Y.J., a futurist study 1945?, 1925
Pencil on paper, 17 x 12.5 cm.

Presidential Speech, 1928
Pencil on paper, 23 x 18.5 cm.

Introducing!.....!!!!, c.1938
Ink marker on paper, 21.6 x 14 cm.

Carl P, Fred CH, Ale x S.C., AL, 1933
Pencil on paper

The Munro Doctrine, 1934
Pen and ink on paper, 27.9 x 21.4 cm.

LOWER LEVEL:

Exhibition of book illustration by
Group of Seven members.

E. Munro Gates
in Costume
worn in
"No Place with that a Heart"
Sketch by Atkinson.